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thus far all this young country can do is to analyze and criticise. In some less commercial age we may perhaps create.

This book* on orchestration is a useful book to keep on hand for reference. It contains much undiluted and unsifted information. It can hardly be said to be up to date when one notes the slim and offhand treatment it gives such modern composers as Charpentier, d'Indy and Debussy. The scores at the back, illustrative of the ever-increasing complexity and richness of orchestration, beginning, as they do, with Monteverde and Scarlatti and ending with Dvorak and Richard Strauss, are illuminating. A good many statements are made in a pragmatic and final form which any critic would be likely to call into question, and musical estimates are there in abundance which cannot be held in very high regard. Saint-Saëns, for example, that superbly unimaginative writer, is spoken of as the greatest orchestrator of France after Berlioz and the greatest living French composer. Very few people who know anything of music would echo this judgment, but to those who know little of the development of the modern orchestra much elementary information is conveyed.

A much more erudite and valuable book for the real student of music, despite its lack of pretensions, is Ebenezer Prout's "Instrumentation."† It is published in the music primer series. Although in the first instance it is intended for the student and composer, it is an excellent handbook for the ordinary concert-goer and will render the work of the orchestra and of the composer vastly more interesting and illuminating. It gives an exhaustive handling of the functions of the different instruments of the orchestra, together with good illustrations of the methods of the various composers and the trend of modern composition. There is a valuable chapter on balance of tone, contrast and color in orchestration, and several pages of score illustrative of the various orders used in writing for the full orchestra. The book is an excellent one to set on the music-shelf for reference beside Krebbs's "How to Listen to Music."

* "The Evolution of Modern Orchestration." By L. A. Coerne. New York: The Macmillan Company, 1909.

† "Instrumentation." By Ebenezer Prout. New York: Oliver Ditson Company, 1909.

This is once more a book to put on the shelf for reference rather than a book for reading.* It sketches the development of music from the first primitive attempts to the most recent orchestral works of this day. Necessarily the sketches are cursory and slight. There is no attempt at new or enlightened criticism of modern work, but all the well-known estimates are piously recorded. A most valuable part of the book is the bibliographical supplement and list of books on musical subjects given at the end. The book is meant for students and is a safe and conventional enough outline of the course of music in the last three and a half centuries.

In matters of taste, dispute is worse than futile, as the ancient adage points out; and if, therefore, we disagree with every position Mr. Lorenz takes up† as regards church music it is by no means to assert that his book might not have a value for others who would agree. He records with jubilation that "England sings our gospel and Sunday-school songs more generally than its own fine cathedral tunes." He seems to rejoice heartily that the lower product should have the wider spread. It is a thousand pities that America should not instead have adopted the cathedral hymns. His book is didactic in tone and gives much direction to ministers as to their musical obligations and duties. It covers the whole ground of the obligations of the minister, choir-master, choir, and we can only say that we should carefully avoid the church which should adopt it as a handbook.

FICTION.

After five years of silence, Mr. James Lane Allen has issued a short story which is a cross between a mystical and a realistic treatment of the marriage relation. Some dozen years ago Mr. Allen published in a preface to the "A summer in Arcady," a rather ill-judged indictment of the French realists aimed chiefly against Maupassant. The objection to that story was that Mr. Allen seemed to point out that sensuality within the pale of

* "The Study of the History of Music." By Edward Dickinson. New York: Charles Scribner's Sons, 1908.

† "Practical Church Music." By Edmund S. Lorenz. New York: Fleming Revell Company, 1909.